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Annotations for this 16-item bibliography on audiovisual FLES French courses include details on the aims, content, method, texts, visual aids, coordinated activities, and testing possibilities for each course, as well as listings of course components and their costs. General comments at the end of each course description indicate special features and provide some evaluative information. (AF)

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THE NUFFIELD FOUNDATION

FOREIGN LANGUAGES

TEACHING MATERIALS PROJECT

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Audio-Visual French Courses for Primary Schools

An Annotated Bibliography

FL 000 926

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NUFFIELD FOREIGN LANGUAGES TEACHING MATERIALS PROJECT

French Teaching Information Centre

Audio-Visual French Courses for Primary Schools

This annotated bibliography is intended to supplement the Project's Reference Library Catalogue which has already been circulated. The bibliography gives a brief analysis of the audio-visual courses in the Reference Library which are designed for children of Primary School age. It is hoped that it will be of use to teachers and others who wish to have more information about existing materials and that it will provide them with some basis on which to make a choice.

The bibliography does not include an analysis of the Nuffield Experimental French Course, as this is not yet complete. It will be evaluated by independent assessors at a later stage.

It is expected that the first part of this audio-visual course will be published in 1966. Part I is an oral introductory course for 8-year-olds and consists of:

Teacher's Text and Notes
Figurines
Wall Charts
Flash Cards
Games and Puppet Plays
Tapes

Anyone wishing to have further information should write to the Organiser at the address given below.

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Leeds, 2.

Leeds
January, 1965.

A.S.

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Publication Dates and British Agents

Learning French is Fun
1957
British Agents—not known.

French for Beginners
1960–61
British Agents—not known.

Bonjour Line
1963
British Agents—G. C. Harrap & Co.

Tan-Gau
1963
British Agents—not known.

Bon Voyage
1963
Mary Glasgow & Baker Ltd.

Gloria et David
1960
British Agents—not known.

Ecouter, Comprendre, Imiter, Parler
1963
British Agents—not known.

French for Elementary Grades
British Agents—not known.

Premières Conversations Françaises
1963
Linguaphone Institute.

Frère Jacques
1963 (not yet published).
British Agents—not known.

Le Français Elémentaire
1961–62
British Agents—
Hachette,
Foreign Import Department,
The Continental Publishers & Distributors Ltd.,
10, Alfred Place,
London, W.C.1.

Parlons Français
1962
British Agents—G. C. Harrap & Co.

Mes Premières Leçons de Français
1960
British Agents—G. C. Harrap & Co.

En Classe
1961
British Agents—not known.

Elementary French for Young Americans
British Agents—not known.

Tavor French Course
1961–62
Tavor Aids, Inc. (distributed by the Educational Foundation for Visual Aids, Ltd.)

BARDET, Y., AGGELER, W. F. and TORRES-RIOSECO, S.

Learning French is Fun

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1. COMPONENT PARTS OF COURSE
Books: I and II, "Teacher's Manual," 2 vols.
Records: "Fun with French," 4 (12 in. 33⅓ r.p.m.)

Total Cost	£8 11 0

California Book Co., Berkeley, 1957.

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2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. A 2–3 year course for American Elementary schools for all grades (age range 6–11). The aim is to provide a course which can be used by primary school teachers of all degrees of proficiency in French, and which is suited to the special techniques required for teaching young children. Half-hour periods twice a week are specified. Each book has 35 lessons.

The cultural background is American. Teaching about France is to be undertaken separately.

3. CONTENT. The 35 lessons in Book I show much variety. At this stage the themes are little more than vocabulary centres. They include greetings, number, age, toys, animals, colour, clothes, food, the garden, Christmas, Easter, the days, the classroom and means of transport. Every seventh lesson reviews the previous six. Book II covers many of the same themes again, adding others such as the circus, the city and holidays.

Vocabulary is controlled. The items listed in each book lesson extend from about 6 to 12 in Book I and from about 6 to 15 in Book II (some of the listed words having already appeared before).

A methodical approach to the introduction of grammatical forms is not apparent in the texts.

Sentence types become progressively less simple. Questions and their answers figure prominently in the texts. All the simpler interrogative words are introduced in Book I except "pourquoi" and "combien" (how much) which appear in Book II. With one or two exceptions the sentences are in the present tense.

4. METHOD. The authors state that teaching young children requires a technique that is new even to most language specialists. The method is to be oral and aural and the pace of the speech slowed.

The teacher who is unfamiliar with French is provided with hints on French pronunciation together with a tabulation showing "equivalent sound in English".

The teacher is directed to make use of a variety of visual aids to introduce the new vocabulary of the lessons. A dialogue piece requires the use of dolls or hand-puppets (in which case the procedure is (*a*) listening to the dialogue being enacted, (*b*) repetition of the sentences in the dialogue, and (*c*) rôle-taking). The numbers require cardboard dominoes and coloured buttons. Colours necessitate the use of coloured cards. Descriptive lessons in general call for the objects themselves, pictures of objects or blackboard sketches.

In addition the authors, believing in a good deal of action to hold the attention of the children, recommend songs, dances and games. Songs are to be accompanied by "mimicking gestures", and the teacher is expected to join in. Dances and songs are to be interpreted by children in their own way.

The authors' attitude to the use of the pupils' mother tongue is revealed in the statement: "A minimum of English should be used. It is not wise to say everything in French to a child whether he understands it or no."

5. TEXTS. Books I and II contain the text of records and some directions in English. A number of the many drawings in black and white are not based on the teaching material; attached sentences are sometimes ambiguous. Words and music of songs are provided.

The teacher's book gives less help with the language than information about class organisation. Full support for the teacher whose own French is weak is not provided.

6. AUDIO AIDS. Records repeat the whole of the text of the Children's Books in a woman's voice. The same woman appears to sing the songs. Her pronunciation varies from that of metropolitan France,

and her delivery is slower than normal. There are spaces for pupils' repetition.

7. VISUAL AIDS. The principal aids have already been mentioned in connection with 4. METHOD. In addition, teachers are advised to cut out advertisements suitable for use as visual aids in revision lessons.

8. ACTIVITY. There are songs in the back of the Children's Books together with full directions showing how they can be accompanied by miming, games and dressing-up.

9. TESTS. Nil.

10. GENERAL COMMENT. The authors have attempted to provide a course suitable for young children. There is more variety of approach in the presentation of new material than is possible in systems resorting to a fixed form of visual aid. (The songs and their accompaniments are a valuable feature and could be used independently of the rest of the course.) The impression remains, however, especially in the lessons of a descriptive nature, that the onus of presentation falls back upon the teacher. In spite of the claim that the course is designed for use by primary teachers of all degrees of proficiency in French, it would seem that fluent French is needed by the teacher to produce good results.

The course gives more information about primary school children and class organisation than French teaching. It would be more informative to a specialist teacher accustomed to teaching older children, but called upon to assist in the primary school, than the regular primary school teacher who is well aware of the propensities of the children.

The idea of tabulating a French sound (especially a vowel) beside an "equivalent sound in English" is likely to do a disservice to the unpractised teacher whose pronunciation of French is unsure. It is likely to strengthen an association which is present in his own French and which needs to be eliminated.

Advice to teachers is not always in harmony with foreign language teaching principle. The sentence "A minimum of English should be used" is quoted in a context where it is plain that the emphasis is on the word "should". No doubt the authors, with good intentions, wish to recommend what is expedient to unpractised teachers. Their course, however, is stated to be for "teachers with all levels of French skills". This will include direct method teachers who will neither agree with this advice nor feel bound to follow it. A substitution of "may" for "should" in the quotation in question would probably reconcile all parties.

CORNFIELD, R.

French for Beginners

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1. COMPONENT PARTS OF COURSE
Booklet: "Manual for the teacher".
Pamphlets: "Teacher's Manual with Instructions and Suggestions for Use". 6 vols.
Filmstrips: 6 (35 mm.)
Records: 6 (12 in. 33⅓ r.p.m.)
Record Pinpointer
Wall Charts: 6 (20 in. x 26 in.)

	£79 4 0
Tax and Duty	8 7 6
Total Cost	£87 11 6

Teaching Audials and Visuals Inc.,
150, West 57th Street,
New York 19, New York,
U.S.A.
1960.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An introductory audio-visual French course for American schools which has been prepared for use in Elementary and Junior High Schools, as well as in the first year of Senior High Schools. This implies an age-range of 6–14 years. The author says that it can also be used to supplement other French courses. It is planned to provide two years' work. The course is initially oral, but later includes reading and writing which are introduced at the discretion of the teacher.

Teachers using "French for Beginners" are presumed to be able to speak the language themselves. For those whose own French is unsure, however, there is an additional set entitled "The Master Programs", which provides thirty individual programmes for closed circuit T.V. (and similar situations). These consist of a tape and a

filmstrip each, and provide introductory lessons to be used before the thirty sound-tracks of the main course.

Each of the six units of the course is packed in a separate box containing a coloured filmstrip, the two texts, a record and a cardboard record pinpointer, as well as a canvas-backed wall-chart in colour.

The course is made in the United States. The cultural setting is French, though somewhat restrictedly so.

3. CONTENT. The first of the six units is about a classroom which is stated to be French. The second deals with the school and the French boys and girls in it. The third introduces the whole of the Roland family, including the children's aunts, uncles and cousins. The fourth describes the inside and outside of the Roland's home. Each room in the house is shown, including the attic and the cellar. In the fifth the viewer is taken round the town to see shops and other places of interest. Among the people met are the butcher, the mayor and the teacher. Lastly comes an outing to the Tuileries, during which the viewer is given the sight and sound of children playing on a sunny afternoon.

The two-year programme is intended to bring pupils to the stage at which they are ready to begin reading and writing. The basis of vocabulary selection is not stated. New words are always introduced within the framework of a sentence. The structures used depend upon the situations chosen, and no particular progression is evident. They are said to be essential for all foreign language beginners irrespective of their age.

4. METHOD. It is recommended that a little English should be used to introduce the subject matter of each unit. Then the record and filmstrip are presented for spaced repetition by the class. In this process the teacher is advised to proceed slowly, and now and then to go back over the material already covered. Only a portion of the filmstrip should be covered on any one occasion.

In the ensuing language practice, substitution exercises and question-and-answer work are prominent. It is pointed out that pupils should take part in the questioning as well as in the answering. When the lesson material is sufficiently well-known, the wall-charts should be used. In the oral composition based on them the children can express themselves on the same subject and within the same range of language with greater freedom than before. When a teacher judges his class to be ready for reading and writing, it is recommended that he should use items of the text of the course, and that the writing should consist of dictation.

If the course is being used to supplement another, any of the units can be used separately and independently.

The use of English is permitted during the lesson.

5. TEXTS. The "Manual for the Teacher" is a brochure about the course, whereas the "Teacher's Manual with Instructions and Suggestions for Use" contains advice and the text of a unit of the course. Both are in English. A cheap transcript of the course material can also be obtained separately to serve as reading matter at the appropriate stage. There are no illustrations in these texts.

6. AUDIO AIDS. Records are an essential feature of the course. They contain its teaching material in French spoken at normal speed by both adults and children. The sentences are spaced for the pupils' repetition, but each is said only once. There are pips to indicate when the filmstrip should be moved on. The recordings contain neither songs nor music.

   The pinpointers are designed to help teachers to find their place on the record.

7. VISUAL AIDS. The six filmstrips accompany the records, one to each unit. Although each contains enough teaching material for several class periods, it is left to the teacher to divide his material appropriately. There is no sectioning of the filmstrips.

   The filmstrip frames are naturalistic coloured drawings of French scenes, people and objects. They have no written labels.

   The six wall-charts are stylised coloured drawings of French scenes, 20.4 in. x 26.2 in. on artists' canvas. Each is directly related to the subject matter of its own unit, which it illustrates in a different way from the filmstrips.

8. ACTIVITIES. None.

9. TESTS. None.

10. GENERAL COMMENT. If the creators of "French for Beginners" set out to provide schools with a means of teaching a limited amount of French very thoroughly, they may well have succeeded in their purpose. One of the main assets of the course is that good use is made of both filmstrips and wall-charts as teaching devices. The need for variety of situational matter has evidently been felt to a certain extent. While presenting self-contained frames, the makers manage to preserve a certain continuity of thought. The idea of natural sequence is also apparent in the questionnaires.

    In spite of this careful preparation, however, the unit as a whole lacks the element of a complete story, and it is precisely this story-element (successfully exploited in certain other audio-visual systems) that engages and retains the interest of young children. Without it, the subject matter, so close to the everyday lives of children and studied for so long, could ultimately begin to pall. It is probable

that in a plain textbook course, supported by wall pictures, the same subjects could be treated without the same danger, for there would be more opportunities of creating action in the classroom. The filmstrip, however, is necessarily more passive, and the young child's attention is held only so long as his interest is stimulated. Apparently nothing achieves this so well as the short narrative filmstrip with a proportion of dialogue included in the accompanying recording.

The materials of the course are packed in six separate boxes. Though this should ensure that the component parts are kept well sorted, the size of many classroom cupboards makes smaller packaging desirable.

C.R.E.D.I.F. (GUBERINA, P., RIVENC, P. and others)

Bonjour Line

1. COMPONENT PARTS OF COURSE

Books: Teacher's Manual	£1	4	0
Children's Workbook		6	0
Filmstrips: 32 (35 mm.)	22	0	0
Tapes: 10 (7½ i.p.s.) (Also available at 3¾ i.p.s. at £26 0 0)	35	0	0
Total Cost	£58	10	0

Also available: Sound films: 6 at £62 0 0 each. (See Section 7.)

Harrap-Didier, 1963.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An Introductory audio-visual course for children aged 8–11 whose mother-tongue is other than French and who can already read and write in their own language. The teacher should speak French fluently. The 28 lessons are designed to cover 7–12 months' work at a daily rate of 35–40 minutes a lesson: classes of about 15 children are recommended. The cultural setting is French, each lesson containing an episode in the lives of French children.

Sound-films are available for supplementary work.

A second-year course is in preparation, in which reading and writing are introduced.

3. CONTENT. Of 28 lessons, 3 are for revision (5 bis, 10 bis and 25 bis). Each lesson has 2 sections, the lesson proper which is largely presented as conversations between children, and a "Jeu des questions". Both are on the same accompanying coloured filmstrip. In addition, for grammatical work, there are 9 taped "Exercices en images" with 3 accompanying black-and-white filmstrips.

The language used in "Bonjour Line" is based on "Le Français Fondamental". The authors claim that pronunciation, grammar and vocabulary all increase in difficulty and a lesson-table is given to show the order of introduction of sounds and items of grammar.

For the teacher, there are instructions for the conduct of the lessons themselves, as well as detailed suggestions for follow-up conversations and a variety of other activities. Each lesson also has its summary of teaching points.

As far as the pupils are concerned, every lesson is a story (sometimes serialised) with an element of humour, suspense or surprise. Except for their urban Western setting, the incidents which are portrayed might happen to almost any present-day child (e.g. having breakfast, with minor misbehaviour on a little girl's part). The "Jeu des questions" is always a dialogue about these incidents, between a doll-pupil called Line and her teacher.

4. METHOD. For the first year the teaching of "Bonjour Line" is entirely oral. Lessons and "Exercices en images" are presented on spaced tapes, for practice by repetition, and are accompanied by filmstrips. Only French is used in the course, though teachers are recommended to use their pupils' mother-tongue in the very early stages, to ensure that each new story has been properly understood. The teacher is instructed not to use translation.

The pattern of each lesson has been carefully planned by CREDIF. New filmstrips-and-tapes are shown straight through twice, without interruption. The teacher then checks comprehension (*a*) by asking general questions on the dialogue, and (*b*) by presenting the frames (with the accompanying text on tape) one at a time so as to clarify the meaning of the French. This is followed by the spaced repetition of the French sentences. Once these are familiar, there is a regular activity known as "retrouver le dialogue", in which a filmstrip is shown without its tape and the class supplies the missing sentences; the tape-recording is this time used for checking pronunciation. The two sections of each lesson are treated separately in this way, the "Jeu des questions" being a question-and-answer follow-up of the story part. Other follow-up activities are outlined in the teacher's book for each lesson. There are suggestions for classroom conversations varying the speech-patterns already introduced, ideas for blackboard centred drawing-games, miming games and acting. Pen and ink reproductions in the children's book of a number of the filmstrip frames, lesson by lesson, should also provide opportunities for talking; these can be coloured.

The revision lessons are unlike the rest in that they are meant to be thoroughly learnt, and the material so far covered is tabulated for the teacher. The "Exercices en images" are likewise for learning; these have black-and-white filmstrips to make a child feel that hard

work is expected of him when he sees them. The numbering of the exercises does not correspond to that of the lessons. Teachers are left to decide for themselves when a class is ready for the various items of grammar in them. These items are always presented in whole sentences and grammatical structures are not analytically taught. New sounds and new words are introduced and practised in context throughout the course.

5. TEXTS. There is a teacher's manual and a children's book. The 123 pages of the teacher's book are entirely written in French and contain a preface setting out C.R.E.D.I.F.'s aims, a table of contents and teaching-points, the text of each lesson followed by notes and instructions, summaries of the work covered, the text of the "Exercices en images" and tests with their instructions. The text of each lesson is printed alongside 3–6 reproductions of its filmstrip frames.

   The children's book has only pictures. There are 53 pages of pen-and-ink drawings taken from both parts of the lesson-filmstrips, as well as 19 dotted outlines for children to complete and colour.

6. AUDIO-AIDS. The lessons and exercises are contained in 10 two-track tapes, which record a variety of French native-speakers; these are actors, who talk at normal speed. Each section is recorded twice over, the first time with spaces for repetition and the second time without spaces. There is no signal for changing the frames.

7. VISUAL AIDS. There are 29 coloured filmstrips (one for each lesson plus one test) and 3 in black-and-white for grammar practice (each containing 3 "Exercices en images"). All have naturalistic drawings of French children, objects, scenes and some adults, but the "Jeu des questions" always features Line and her teacher too. There are no written labels on the filmstrip frames. Several other conventions are used to help convey meaning, such as numbers, question marks, exclamation marks, and "balloons".

   The following sound films for supplementary work are available through Harrap:

"Le chemin de l'école."
"Je vais cueillir une fleur."
"La Princesse."
"Les crêpes."
"Le facteur qui s'envole."
"Le magasin."

   Another, optional, item of equipment is a "flèche lumineuse", or electric mains torch which can flash an arrow, spot, or circle on the screen to help a teacher conduct the lessons.

8. ACTIVITIES. Games for follow-up activities are suggested in the teacher's notes.

The "Cahier de l'Elève" has 19 dotted outlines for children to complete. These are of pictures from the course.

9. TESTS. There are 3 attainment tests, complete with detailed instructions, tape and filmstrip. The tests are based on the material of the Course and are to be given individually at set intervals. It is preferable to tape-record, rather than write down, the children's answers and the C.R.E.D.I.F. organisation asks that these should be sent to it for research purposes.

10. GENERAL COMMENT. "Bonjour Line" is the outcome of teamwork and research, carried out at St. Cloud by the C.R.E.D.I.F. organisation which produced "Voix et Images de France". The course has met with conspicuous success. The authors have taken great care to make it situationally interesting to young children and they have created stories within lessons, which classes can readily act for themselves. They have also found a way of making pupils think while they are watching filmstrips and listening to tapes, and the surprises and the humorous touches are very happily chosen from both children's and teacher's points of view.

Although the authors claim that the pronunciation, vocabulary and grammatical patterns follow a planned progression, the basis of this progression is neither specified nor always apparent. Furthermore, in spite of the provision of a grammatical progression in the introduction, the demands of the situational content of the lessons are such that the child is presented with many more grammatical items than the lesson is specifically intended to teach. Again as several statements sometimes accompany one introductory filmstrip frame, their meaning is not always clear.

Most teachers will probably find they need more than the suggested 3 periods for a lesson of "Bonjour Line", but this is unlikely to prevent their completing the course in a year if they take it daily. Language-teaching periods of 35–40 minutes are long for young children, though it must be borne in mind that a tape-recorder and projector have to be made ready, and that C.R.E.D.I.F. likes classes to be arranged in a V with its open end towards the screen and the apparatus and teacher at its apex, to avoid making the students turn right round to see their instructor.

Unlike American courses of this type, C.R.E.D.I.F. puts no note or other signal on its tapes to denote when filmstrip frames should be changed. This may be to oblige teachers to make themselves very familiar with the lessons, but when there is more than one sentence to a frame a signal is needed.

DUPLANTIE, R.

Tan-Gau

1. COMPONENT PARTS OF COURSE
First Year

Books: Teacher's Manual	$ 3.00	(Canadian)
Pupil's Book (pictures)	0.60	"
Flash Cards: 52 (7½ in. x 8¾ in.)	5.50	"
Posters: 6	10.00	"
Tapes	5.00	"
		"
Total Cost	$24.10	

Second Year: now available.
W. J. Gage, Ltd.,
Toronto, 1963.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS: Tan-Gau has appeared as the First Year of an audio-visual course planned for at least 3 years. Prepared in the first place for use in Canadian primary schools, it is meant for children starting French at 8 plus.

The aim of the first year is to establish an oral foundation based on the development of comprehension, oral expression and a liking for the language. The teacher is required to be fluent in French and competent in French teaching. In the words of the author "There is no question of teacher competence, as it is a characteristic of the Tan-Gau method to require competence in the teacher. An instructor unable to express himself suitably in the language he is supposed to teach could not pretend to be achieving success."

Though the course and the accompanying posters have a slight Canadian background, aspects of French civilisation are taught.

3. CONTENT. The course is constructed round fourteen centres of interest. Of these, two concern the pupils' clothing and other belongings, six are about school and family life, while the remaining six include folk-songs. Each centre of interest is split up into logical

divisions or "frames". Early centres of interest are set out in great detail, whereas those towards the end of the book are dealt with more briefly.

The vocabulary used is that of Le Français Fondamental (premier degré), new expressions being distributed evenly within the frames. The question-types used are based upon a frequency count, and their order of introduction depends upon the degree of complexity for the foreign learner. Intonation patterns are taken into account in this process. In general the structures used may be said to depend upon the actual situations chosen.

A feature of the course is the inclusion of what are known as exercises in "phonation" (i.e. uttering vocal sounds). These exercises are justified on the grounds that children forced to express themselves in a non-native language before their ears are fully attuned to the new sounds are in fact being condemned to using mispronunciations for which they will be frequently pulled up. This experience is known to have a discouraging effect on them.

The author, therefore, works into his course a series of exercises designed to enable pupils first to hear correctly so that afterwards they will speak correctly. Each French vowel and consonant sound is treated methodically but without any rigid adherence to an order determined by a phonetic chart or table. The sound is heard several times by the class in contrast with a neighbouring or similar sound. When possible, the contrast is used to bring to the pupils' notice some important and understandable feature of the position of the speech organs, e.g. the wider teeth and jaw separation for the vowel sound of "è" than for that of "é". Then the sound in question is offered for exercises in auditory discrimination. Only when it is readily recognised in various contexts does the teacher finally ask the pupils to repeat it. At this point the sound is first practised in isolation and then incorporated into a speech context.

4. METHOD. In determining their method the author was guided by the way in which a child acquires its mother tongue. A phase of comprehension exercises in the foreign language is arranged so as to precede oral expression in this new medium. In order to avoid reducing the child to a state of complete passivity at the first stage, the authors permit him to make his responses to the teacher's French in his mother tongue. This practice is justified on the grounds that it builds up self-confidence in the pupil. Individual differences must be taken into account by the teacher in deciding when a child is ready to express himself in the foreign language.

In Phase 1, teacher demonstrations are recommended for the purpose of providing listening practice and clarifying the meaning of new speech units. The teacher's words, spoken in whole sentences, should be accompanied by gestures and repeated a number of times.

A collection of real objects and pictures should be used as visual aids.

When children are subsequently called upon to do "phonation" exercises or repeat French, their mistakes are to be corrected by the use of exercises in auditory perception (ear training).

The tape-recorded dialogues provide an opportunity for acting short scenes, while the "Jeu de Questions" contains question-and-answer work.

The method is called "direct" on the grounds that the teacher himself uses French only.

5. TEXTS. The fact that the Teacher's Manual is written in French reflects the author's insistence on the teacher being well qualified in the foreign language. Lesson notes and instructions are given in great detail for early lessons. Question-types to be used in class are prescribed. An interesting feature is the very wide margin in which question-types, new material and revision material are displayed under headings. In the body of the text the lesson is fully presented and the teacher is provided with notes and examples.

6. AUDIO AIDS. The dialogues for the year are recorded on one-track tape. They are those in the Teacher's Manual. There are no audio aids to help the teacher before the third centre of interest.

The words of the characters are recorded on the tape, and there is some speech to correspond to each illustration in the book. Each dialogue on tape appears twice. On the first occasion the characters speak naturally at normal speed. The second version is spaced for repetition purposes.

7. VISUAL AIDS. The posters are outlined drawings containing a great deal of detail. They are produced in miniature at the back of the teacher's book. There is a slight Canadian bias (e.g. ice-hockey). The flash-cards are made of stout, durable card and are meant to illustrate 12 out of the 14 centres of interest. Sketches in heavy black outline on white background are drawn on both sides of each card. Songs as well as dialogues are illustrated. The Pupil's Book contains 40 pages of pictures without any written language. The purpose of the illustrations is to clarify the meaning of the dialogue recorded on tape. The series of sketches is not numbered.

8. ACTIVITIES. Opportunity is provided for acting short scenes and singing folk-songs.

9. TESTS. Nil.

10. GENERAL COMMENT. Tan-Gau in its present form is only at the experimental stage. Comments and suggestions are invited with a view to the publication of a revised version.

The makers of Tan-Gau tend to exaggerate the similarity of foreign language learning to the acquisition of the mother tongue. They also interpret the expression "Direct Method" in a completely novel way. Yet in certain directions, they reveal an awareness of foreign language teaching issues that often go unheeded. They insist upon a generous proportion of listening practice before pupils are called upon to make responses in the foreign language. More important, perhaps, is the emphasis they place upon ear-training (in the special sense associated with speech training and not in the sense of general listening practice). The provision of exercises in auditory perception greatly assists the teacher in his task of correcting mispronunciations.

The exercises in "phonation" are methodical and provide the teacher with many valuable hints about the teaching of the pronunciation of French sounds. In the classroom situation, however, they need to be followed up by further practice on the sound taught in the wider context of phrases and sentences.

Though similar exercises are well-known in connection with certain types of speech training, the practice of individual speech sounds at any point is strongly discouraged by the makers of most audio-visual foreign language courses. These courses are built upon a global conception and tend to regard a whole intonation unit or pattern as indivisible. It is by no means certain, however, that a strict application of the global approach is wholly satisfactory when the language to be learnt offers a striking contrast with the pupil's mother tongue both as regards sound system and speech habits. Such is the case when English children are learning French. And in these circumstances it is possible that the general line of approach adopted by the makers of Tan-Gau may yet prove necessary.

Tan-Gau appears to have the makings of a successful course within the area for which it was first intended. It is evident, however, that the insistence on high linguistic qualifications in the teacher together with the absence of activities to interest primary school children will restrict its use in this country.

GLASGOW, M. and INGRAM, S. R.

Bon Voyage

1.	COMPONENT PARTS OF COURSE			
	Teacher's Set—First Year:			
	Part I: Records 1–10: 5 (7 in. 33⅓ r.p.m.), Working Scripts 1–10, Teacher's Notes and Practice Record No. 1 (7 in. 33⅓ r.p.m.)	£	17	6
	Part II: Records 11–20, Working Scripts 11–20, Teacher's Notes and Practice Record No. 2		17	6
	Part III: Records 21–30, Working Scripts 21–30, Teacher's Notes and Practice Record No. 3		17	6
	Teacher's Set—Second Year:			
	Part IV: Records 31–40, Working Scripts 31–40, Teacher's Notes and Practice Record No. 4		17	6
	Part V: Records 41–50, Working Scripts 41–50, Teacher's Notes and Practice Record No. 5		17	6
	Part VI: Records 51–60, Working Scripts 51–60, Teacher's Notes and Practice Record No. 6		17	6
	Class Set (*available for First and Second Years*):			
	Part I: Set of 20 Working Scripts (1–10)		2 10	0
	Part II: Set of 20 Working Scripts (11–20)		2 10	0
	Part III: Set of 20 Working Scripts (21–30)		2 10	0
	Part IV: Set of 20 Working Scripts (31–40)		2 10	0
	Part V: Set of 20 Working Scripts (41–50)		2 10	0
	Part VI: Set of 20 Working Scripts (51–60)		2 10	0
	N.B.—Half sets of working scripts (i.e. 10 scripts for 10 pupils) can be ordered at		1 5 (per set)	0
	Total Cost for class of 20 pupils for one year:	£	10 2	6
	Mary Glasgow & Baker Ltd., London, 1963.			
	NOTE: Also available for each part:			
	Tapes: 10	£	30 0	0
	Filmstrips: 10		10 0	0
	Total Cost for one part:	£	40 0	0

Produced by The Rank Film Organisation, Rank Film Library, Perivale, Greenford, Middlesex, 1964.
Also available:
Wall Posters (25 in. x 36 in.) of illustrations selected from working scripts 1–30 £1 17 6
Mary Glasgow & Baker, Ltd., 1964.

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2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An English-made introductory audio-visual course for 8-year-old primary school beginners in French. It will eventually cover 3 years in 9 parts, or 90 lessons; each lesson is claimed by the authors to provide ample material for about a week's activity, including revision of previous work. These bibliographical notes relate to the First Year, or Parts I–III (Workscripts 1–30 and Practice Record).

The materials of the course are sets of flexible black plastic records sold in transparent envelopes with a leaflet of Notes and Suggestions for the teacher, together with corresponding sets of "Working-Scripts" for the children. The authors want the working-scripts to be expendable and say, "They are meant for colouring, cutting up, copying, *using*." "The complete text of all the scripts is recorded on long-playing discs. . . an extra practice disc is available for each set of 5 in. (or 10 'working-scripts')". "No English is given in the printed text or on the records; but there is a short vocabulary under each title" in the teacher's notes. "For those teachers who prefer not to show the printed word at all at the beginning of the course scripts 1 to 30 are available without text, illustrations only."

The course is planned to teach children about France, with French cultural details in the illustrations and/or the text itself of every "working-script".

The authors of "Bon Voyage" aim at teachability by competent primary school teachers who are not French specialists. To assist them, one of the objects of the course is to provide first-class recordings of French speech as models for the children.

3. CONTENT. Each lesson deals with a different theme, sometimes one commonly used in foreign language teaching, such as shopping, but often a novel one such as an obstacle race.

The authors state in the teacher's notes, "We have tried to present the material in a logical pattern adding words and phrases gradually, repeating them as often as possible and then revising each subject at convenient intervals." Concerning pronunciation they say also, "No attempt has been made to provide a full phonetic guide for teachers using 'Bon Voyage'. A few hints are given and practice in saying certain words and pronouncing particular sounds in context is provided on the record." Grammar is taught in whole speech-patterns.

4. METHOD. In general, oral methods are recommended. Children are encouraged to talk in sentences rather than isolated words. Written work is a matter for the teacher's choice, but there are no written exercises in the first year.

Children can learn the text of each lesson by repeating the French on the record, and then use the same sentences in activities suggested by the authors. The lesson is meant to be acted. According to the Notes and Suggestions for teachers, "After imitating the phrases from the record, the children should begin acting at once, moving about the room and greeting each other."

The Notes and Suggestions for teachers indicate that the teacher is free to evolve his own method of using the materials of the course. "The order of the lessons is not sacred. . . . Alter it if you wish" is typical of the authors' open-mindedness.

5. TEXTS. For the First Year of "Bon Voyage" there are thirty children's working-scripts. On a folded sheet of cheap paper 19 in. x 13 in., each record is reproduced in its entirety, without any English. The authors write that these scripts are all "fully illustrated in such a way that the children can follow every word of the records without difficulty . . . and, if necessary, without reading." The illustrations are mainly drawings, with a few photographs of coins and stamps and occasional music. There is much variation in the drawings, all of which are reproduced in monochrome from a wide range of colours: there are outlines, diagrams, scenes and strips, sometimes stylised and often humorous.

Each set of 10 records and working-scripts has a pamphlet of notes and suggestions for teachers. These are intended as a general guide. The first page of each pamphlet consists of an introduction which follows a set pattern. This introduction is supplemented by a few short paragraphs which contain notes on the scripts and recordings and which draw attention to the new vocabulary and items for revision.

6. AUDIO AIDS. The publishers describe these as follows:—There are fifteen 7 in. L.P. plastic records in each year's course with a playing-time of approximately 5 minutes a side, and three optional extra practice records. Each side deals with a separate subject lesson so that there are 30 lessons in each year. The lessons have been recorded by seven French speakers (four adult professional actors and three French children) who speak slowly and clearly, emphasising rhythm and intonation, and pausing between repeated phrases to allow imitation by the class. Unfortunately the pauses between sentences on the records are not always long enough to allow sufficient time for children to repeat. The records are enlivened by the guitar music and singing of Jan Rosol. The practice disc "is available with each

set of five and on it are recorded a number of additional questions and answers for each lesson, which do not appear on the scripts": some of the questions are asked by the children.

7. VISUAL AIDS. See TEXTS, for working-scripts which have a great many varied drawings and photographs.

8. ACTIVITIES. See TEXTS, for working-scripts which contain printed material for counting and race games, colouring, tràcing, cutting out and model-making. The making of picture-dictionaries is also suggested.

9. TESTS. None.

10. GENERAL COMMENT. In designing "Bon Voyage" the authors have cleverly linked up the teaching of a living language with present-day principles of young children's education. Bearing in mind that foreign language teaching must be, by its very nature, more teacher-centred than most primary school teaching nowadays, the variety of opportunities for child-participation in this course is remarkable. It may be argued, however, that such activities as cutting out, enjoyable though they may be, occupy a disproportionate amount of time in a foreign language lesson. Moreover, if the games provided are to be a French language activity, they need intensive preparation, since a relatively large vocabulary is involved.

The course has a serious drawback in being reproduced on discs, which cannot be stopped and started without an automatic pick-up lift. Even with this device they cannot easily be made to repeat individual speech-patterns as often as may be necessary. The quality of the recording, however, is high. But unless the records are taped by the teacher, they tend to deteriorate rapidly in classroom use.

The working scripts are, on the whole, a gay and attractive inspiration for those schools which can afford an annual replacement cost of 7*s.* 6*d.* per pupil (the initial cost with records and teacher's notes is 10*s.* 6*d.*). It is regrettable, however, that the written word appears on the sheets during the early stages of the course. Working scripts without any writing on them are now however available for Lessons 1 to 30. The notes and suggestions for teachers are in no sense directives, but it is doubtful whether they are full enough for inexperienced teachers.

The authors do not make clear the logical pattern in which they claim to present the material. Nor is it easy to identify one. The choice of lesson-situation would seem to govern the linguistic progression.

HADEN, F. H.

Gloria and David / Gloria et David

1. COMPONENT PARTS OF COURSE
Teacher's Manual
Records: 14 (12 in. 33⅓ r.p.m.)
Colour Filmstrips: 14 (35 mm.)
Total Cost $175.00

Encyclopaedia Britannica Films, Inc.,
Wilmette,
Illinois,
U.S.A., 1960.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An introductory audio-visual course for American elementary schools (age-range 6–11), in seven parts designed for use by any elementary school teacher, with or without training in French. No duration is stated. The first record-side introduces the course separately in English to teacher and pupils. The initial approach is entirely oral. The author's stated aim is to teach faultless pronunciation of all the sounds of standard French, in many common constructions.

"Gloria and David" is set in Louisiana, where a type of French is still spoken in rural communities, particularly among old people. This situation is carefully used to introduce young American schoolchildren to the idea of a new language. They hear, in English, that Gloria and David's grandparents speak French on their farm, and that their mother spoke it as a child. In a material sense the cultural details of the course are entirely American.

3. CONTENT. The course is about a partly French-speaking family which has six-year-old twins about to start school. Within this situational frame-work there are descriptions of people and episodes of a type no doubt familiar to a young American schoolchild. Gloria and David Dupont's father is a fireman; they have a car and a cat; they go to school, and to their grandparents' farm on a Sunday, where they feed the hens.

An unusual feature of the course is its first film-strip lesson, which has its recorded narrative in English. With this the Dupont family is introduced to the pupils, and reasons for learning French which are likely to seem valid to children are discussed.

The author claims that the "first three teaching records contain all the sounds of French which constitute pronunciation problems for English-speaking children. . . . This part of the series contains 120 sentences pertaining to school." It is hard to detect any methodical approach to the teaching of pronunciation, though units for repetition increase in length. Sentences are broken up into sense-groups, which are regarded by the makers as the smallest units of speech suitable for practising.

The author's use of a variety of different backgrounds and situations has resulted in the employment of grammatical structures which vary greatly in complexity. The choice of vocabulary, too, bears the stamp of the children's assumed interests and it ranges widely to include comparatively unusual words like "picorer" and "tirelire"; it is claimed by the author to be "useful". The words in the course are listed in an end-vocabulary.

Translations are present in the recordings. Every sentence in French is preceded by its English version.

No additional follow-up material is provided.

4. METHOD. The course may be used either completely orally or with the introduction of reading and writing. Procedure follows the usual plan of audio-visual systems using sound recording and filmstrip. Each section is said whole, then subdivided into sense groups. Finally both are said again for repetition by the children.

Follow-up work of the type that is dependent on French teaching skill is not mentioned.

The use of translation in the recordings implies freedom on the part of teacher and class to make use of the pupils' mother tongue.

5. TEXTS. A *Teacher's Manual* is one of the materials of the course. An additional booklet is also available for use when a class is ready for reading. It contains all the sentences of "Gloria and David".

The notes and instructions of the Teacher's Manual are in English and "its content assumes that the teacher has had no previous experience in teaching French". Precise details are given for class procedure with the records and filmstrips, and there are notes on the use of the songs. The manual has no illustrations.

The words of the thirteen recorded songs are printed in French at the head of the lessons in which they occur; their literal translations appear on the last two pages of the manual. The previous four pages give a French-English vocabulary, which contains simple grammatical information with almost every lexical item.

6. AUDIO AIDS. The course is contained in fourteen records. The first of these has the "Message to the Teacher", and the children's

"Introduction" on one side; both are spoken in English and a film-strip accompanies the children's part. The other side of this record contains the thirteen songs, all well-known French nursery rhymes except the first. This is the theme song: a rhyme in French and English set to the tune of a French carol.

The sentence-models have been recorded by a Parisian woman and the singer is a woman.

7. VISUAL AIDS. "The artwork of the fourteen accompanying colour filmstrips has been found, over a period, to have particular appeal to the age group in the early grades. Children up to the 7th grade (11 plus) enjoy the filmstrips also". This claim is made by the publishers for the adult form of children's art, which appears on most of the ten frames of every film-strip as coloured charcoal drawings.

8. ACTIVITIES. None.

9. TESTS. None.

10. GENERAL COMMENT. This course, which is very American in flavour, offers non-specialist American elementary school teachers the means of introducing spoken French to children; but as all utterances are linked to filmstrip frames, the final achievement of the pupils is more likely to be comprehension and reproduction of recorded speech than a spontaneous performance. This type of approach may provide a sound oral foundation for later modern language work, since active participation amounts to drilled repetition of good spoken French (and singing). It is, however, all too easy for children to repeat such drills automatically without thinking about what they are saying.

There is danger of monotony in "Gloria and David", both because the method of presentation is drawn out and because the subject matter of the lessons lacks humour and suspense. In addition, the unvaried lesson-presentation may bore the children, however much they may enjoy the film-strips as such.

There are two sentences to each filmstrip. With repetitions these are multiplied, so that a class of children is kept watching one frame for a relatively long time. This in itself is undesirable, but the problem of ambiguity also arises. It is not always self-evident from the pictures who is speaking or which part of a picture is concerned. The result is that frequently children can only understand a recorded utterance from its translation. The maker's recommendation that the translation should be suppressed by a reduction in the volume creates a practical problem for the teacher.

Since this course has been designed for any American elementary school teacher, it provides a means whereby a teacher without French may introduce it to his pupils.

I.V.A.C. (JANSEN, JANSSENS, PLETINCKX, RELST)

Ecouter, Comprendre, Imiter, Parler

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1. COMPONENT PARTS OF COURSE
Teacher's Manual
Pupils' Book
Tapes: 6 (5 in. 7½ i.p.s.)
Colour Slides: 149 (35 mm.)
Total Cost — Not yet known

International Visual Aids Center (I.V.A.C.)
37, Rue de Linthout, Brussels 4.

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2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An "audio-intuitive" method using electro-acoustic means to introduce French as a foreign language to children of about 9. This French course is a counterpart to a Flemish course for French-speaking Belgian children, and is intended in the first place for children who have Flemish as their mother tongue. The names of the first two authors given above appear in connection with the compilation of both works.

The first year's work in French, which has now appeared, provides a completely oral introduction to the language. Reading is introduced two thirds of the way through the year, but writing is postponed. A second year's work is planned, in which the introduction of writing will be provided for but will remain optional.

The authors stress the importance of continuing structurally-based teaching methods in the lower secondary school. In their view the time to start teaching the foreign language in a more systematic way is at puberty.

Though the use of the term "professeur" in the Teacher Manual gives the impression that specialist foreign language teaching is pre-supposed, there is no definite guide as to the qualifications required in the teacher. It is claimed that most pupils, when immersed

in the authentic language, can gain an excellent pronunciation etc. without external correction by teacher or fellow pupils (hence the term "audio-intuitive"). Thus the main role of the teacher is to see that class organisation conforms to the pattern of activity prescribed. This aims at presenting the new language in a way that has some resemblance to the acquirement of the mother tongue.

The cultural setting of text and illustrations is convincingly French.

3. CONTENT. The first year's work is organised into 30 lessons on tape. Each contains a conversational piece in dramatic form followed by units of varying length for pronunciation practice. From Lesson 21 (when pupils first meet orthographical forms) separate reading pieces appear in the pupils' book.

The themes, dealing with the activities of a fictitious family, are modern and varied. Some, but not all, form a natural continuation of the previous lesson. Those for the first term are: getting up; breakfast-time; searching for the cat; the visit of a friend of the family; finding a radio programme; helping mother in the kitchen; shopping in the market; watching for father's car; a surprise course for lunch; father's birthday. The rest provide similar activity in real life situations.

Whilst acknowledging the need for a limited vocabulary, the authors express little confidence in word frequency lists. From these lists they only retain words appearing useful for natural conversation at children's level. At the same time careful reference is made to lists showing the commonest verbs and structural words. These are reused regularly in differing forms, and this process (allied to situation) is claimed to guarantee the acquisition of an active vocabulary. It is not claimed that all the substantives will pass into the active vocabulary of the pupils. It is accepted that the proportion of active to passive vocabulary acquired by a given set of pupils will vary according to their differing powers of assimilation.

In addition to the three classes of regular verbs, the course draws upon forms belonging to about 30 irregular verbs (not counting compounds). Similarly, it draws upon a fairly wide range of grammatical points without pretending to cover them systematically. This includes present, perfect (L 9) and future (L 11) tenses, agreement of the past participle, reflexive verbs, etc.

A wide range of interrogative words includes "quoi?" "comment?" "pourquoi?" and "quand?" but apparently discards "qui est-ce qui/que?" in favour of shorter forms.

Though the conversations and reading pieces are based mainly upon the use of simple sentences, syntactical progression is greater than in the first year of a text-book course. A sprinkling of complex sentences of the three main types is found as well as fairly involved

infinitive constructions (e.g. avoir envie de + infinitive + complément). A device is used in the conversations to keep these utterances short; a speaker is interrupted at the end of his first clause by another who completes the sentence for him.

4. METHOD. The learning takes place in a classroom equipped with language laboratory booths which have head-sets for the children. These line the walls so that the centre of the room may at other times be used as an auditorium for viewing film slides to the accompaniment of text on tape (heard through an external loud speaker). The teacher, therefore, remains all the time in his classroom among his pupils. A central microphone is used so that the teacher may either communicate with the pupils in their booths or record their speech periodically.

The 30 lessons of the text are scheduled for 30 weeks of 5 effective days each. Six daily half-hour periods are in fact allotted to each lesson, but the last of these is treated as a reserve period. It may be used either to make up for lost time, or (if none is lost), for revision.

Each lesson on tape is covered in a number of phases. Phases consist of: listening to conversation on tape through booth ear-phones; understanding text on tape by viewing film slides from the classroom auditorium and by listening simultaneously to the external loud speaker; listening again to text on tape through booth ear-phones subject to individual control by the teacher; listening to pronunciation exercise on tape through ear-phones and repeating in the spaces provided (with individual control by the teacher); listening to text on tape through ear-phones, subject to individual control by the teacher (unconscious memorisation takes place at this stage, and proof of comprehension can be secured by asking pupils to mime); rôles are given, in the first place to pupils whose pronunciation is found during individual control (i.e. teacher stops pupil listening and tests him orally) to be impeccable; the dialogue is acted in the classroom by the set of pupils chosen and later by other sets. This play-acting is the end result of the pupils' efforts on the lesson.

If there are two tape recorders the class can after a time be taken in two groups according to merit. At the end of the year's work, but not before, the teacher gives the pupils an opportunity for free drama. The pupils, acting in sets, use the structures they have learnt in combinations and situations of their own choosing.

Once the course is under way, the teacher follows a detailed "plan de travail" which enables him to have several different lessons practised in one and the same period. Thus the first day of the 6th week includes the following items: Lesson 3 (dramatisation phase); Lesson 4 (repetition phase); Lesson 5 (some listening and some repetition); Lesson 6 (listening only); appointment of 5 pupils for the

dramatisation of the next day. In this way the tape recorder can be kept running continuously without loss of time. And this particular sequence (with changes of acting parts) runs for three days before the next one, a degree more advanced, is taken up. Thus a great deal of practice is put in on each textual lesson, and variety is safeguarded in the daily half-hour. The following table gives some idea of the general progression:

Week of course	*Range of textual lessons practised*
4	Lessons 1–4
5	„ 2–5
6	„ 3–6
7	„ 4–7

5. TEXTS. The Teacher's Manual lists the compilers of the course and gives a full explanation (23 pages) of the "audio-intuitive" method of introducing a foreign language by electro-acoustic means. Two further pages provide a week-by-week chart showing the lessons to be practised and the activities of the class in connexion with each. There follows the full text of the conversations and the pronunciation exercises.

The Pupils' Book (Part 1, pp. 71) sets out the conversations, pronunciation exercises and (from Lesson 21) reading pieces in clear print but on very thin paper. Space is left for one illustration per lesson.

6. AUDIO PARTS. There are 6 tapes, each of 5 in. diameter and containing the text of an average of 5 lessons. Each lesson consists of (*a*) conversation in dramatic form, (*b*) spaced repetition exercise, and (*c*) (from Lesson 21) a reading piece. The French is authentic throughout and spoken with expression. Comprehension is facilitated by free use of sound effects. The pronunciation exercises do not altogether avoid the practice of separate words or phrases, but take them up afterwards in complete utterances. The reading pieces are said to be pronounced impeccably by professional actors.

7. VISUAL AIDS. The "audio-intuitive" approach is considered to teach the meaning of most utterances without the assistance of visual aids, but it is conceded that the latter are necessary in certain cases. Accordingly, the method provides for the use of not more than 10 colour slides per lesson. In this way the authors claim to avoid the disadvantages of essentially audio-visual courses, which are committed to a continuous series of illustrations and which at times fail to provide satisfactory illustrations for the corresponding sentences on tape.

The colour slides are highly stylised, and use all the current and accepted symbols of cartoon language. These symbols are international and understandable through their frequent use.

The Pupils' Book contains one illustration (5 in. x 3¼ in.) in colours for each lesson.

8. ACTIVITIES. Though the text on tape has some musical accompaniment there are no songs or games in part 1.

9. TESTS. None.

10. GENERAL COMMENT. The authors' aim to enable each pupil to learn a new language "un peu comme on a appris sa langue maternelle, c'est-à-dire dans les situations concrètes de la vie" involves the use of a wide assortment of grammatical forms and vocabulary. Clever use is made of two factors which help to render this material assimilable by the pupils: (1) "Le fil conducteur" or continuous thread of narrative in the conversations which are themselves couched in conveniently short utterances, and (2) the methodical way in which the children are exposed repeatedly to each lesson on tape in ideal listening conditions and with a strict observance of the natural order of events, namely listening, understanding, repeating, speaking.

The method is novel both in the "audio-intuitive" approach based on electro-acoustic means, and in the provision of assignments connected with several different textual lessons in one class period. Though a primary school teacher might find the rigidity of the "plan de travail" to be a severe limitation, this course clearly has more to recommend it than situationally-based courses that rely solely on the power of auditory memory. The narrative contained in the conversations is likely to appeal to children, and may well have been inspired by actual recordings of children's speech. The tape recordings are lively and of good quality. The illustrations of the colour slides serve their immediate language teaching purpose. But while such stylised drawings may be acceptable in a newspaper where the cartoonist is dealing with known persons and situations, they are nevertheless questionable when apparently portraying a people as yet unknown, and for whom a sympathetic understanding has yet to be built up.

An accurate assessment of this course can only be made by those who have been present at lessons learnt in these circumstances. If the course is successful and the authors are able to demonstrate that a foreign language learnt at 9 can be acquired in a manner bearing some resemblance to that in which a mother tongue is acquired from birth, they will have accomplished a great deal. As the equipment used is likely to be rather expensive, they will not, however, have brought this approach within the reach of the average primary school.

It is open to question whether comprehension is reliably taught when the tape-recorder is not stopped after each sentence or two and when so few screen illustrations are used. At the follow-up stage the authors pin their faith to memorisation of conversations in dramatic form, and make critical remarks about H. E. Palmer's device of varying the language by substitution exercises. Two observations are needed here. Firstly, Palmer's device was invented before the days of audio-visual language teaching, when all approaches were understood to be systematic from the beginning; in that context it has stood the test of time. Secondly, experience shows that courses based on conversations (like the present one) though ideal for memorisation and acting, for various reasons (proportion of unvariable idiom, etc.) do not lend themselves to the full exploitation of the substitution device.

Despite these criticisms there is no doubt that a very interesting experiment has been made. The authors themselves freely admit that the system is open to improvement in the light of experience. The final version will be awaited with interest.

JAM HANDY ORGANISATION

French for Elementary Grades

1. COMPONENT PARTS OF COURSE
Filmstrips: 6
Records: 3 (12 in. 33⅓ r.p.m.)
Teacher's Guide (4 page leaflet)
Total Cost $49.50

The Jam Handy Organisation,
Detroit, Michigan.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An introductory audio-visual course for American Elementary Schools (age range 6–11 years), in six sections. In this purely oral course, the authors assume that the teacher will be able to speak French. No suggestion is made for length or frequency of lessons, and no indication is given of the duration of the course.

The authors state the following aims: "To introduce a simple vocabulary of French words and expressions which are directly related to the experiences of children; to help children to acquire an accurate pronunciation of French words and some skill in using the French language; to acquaint the children with some French customs and aspects of French culture and stimulate an appreciation of these".

3. CONTENT. The course has six units, each one containing enough material for several lessons. The main characters are Robert and Suzanne, brother and sister. The successive themes are the family circle; getting ready for school; going to school; learning the calendar; life at home; a shopping expedition.

The basis of vocabulary selection is not stated, but the manner of presentation is in whole sentences.

The course is said to contain "many of the basic speech patterns of the French language". Some progression can be recognised in the sentence patterns which are taught.

The setting contains French characteristics, but is not convincingly French. (See 7, Visual Aids.)

4. METHOD. It is recommended that the audio-visual materials be used in four stages.
   1. Tape and filmstrip are presented together to familiarise pupils with situations, voices and vocabulary.
   2. Tape and filmstrip are presented again for spaced repetition. First teacher and class participate, repeating the French two or three times. It is recommended that the room be partially lighted at this point, so that children may see the lip-movements and facial expression of the teacher. Afterwards the same French is said again for repetition by the pupils only.
      (At this point follow-up work is suggested to give the pupils an opportunity to use the new vocabulary actively.)
   3. The filmstrip is presented alone, frame by frame, and the pupils describe in their own words what they see.
   4. The recording is presented alone for the miming of actions described.

   Many "enrichment activities" are suggested for the consolidation of the material. (See 8. Activities.)

5. TEXTS. The only text is a four-paged sheet, or *Teacher's Guide*, which gives notes and suggestions for using the course, as well as a transcript of the records.

6. AUDIO AIDS. The record-lessons are spoken by both adults and children in slightly slowed sentences, each one said twice with spaces for repetition. Each filmstrip frame has either one or two sentences. There is no music.

7. VISUAL AIDS. The filmstrip of 23–25 pictures each (excluding titles) are coloured naturalistic drawings of a boy and girl, Robert and Suzanne, who are aged about 7 and 10. Although the children look American, or even English, an attempt has been made to introduce a suggestion of French culture; for instance, there is French bread in a "boulangerie", and a postman and a policeman, and even houses have been given a French air.

8. ACTIVITIES. Suggestions are given in the leaflet for art, flannelgraph work, acting, games and songs as "enrichment activities". These follow-ups are unrecorded and undocumented. No equipment is provided, but the teacher is urged to use pictures from advertisements to make a flannelgraph.

9. TESTS. None.

10. GENERAL COMMENT. The writers of this course have, in some measure, succeeded in making its material readily reproducible by the young children it sets out to teach. It is one of the few audio-visual systems ("Parlons Français" of the Modern Language Project, Boston, is another) which appreciate the importance of supplementing the auditory impact on the listener with a view of a speaker's mouth and facial expression. The pupils can act "Je mets ma chemise", "Je bois du café au lait", and point to objects and say, for example, "Voici la règle. La règle est jaune." It is the teacher, however, who must provide an interesting situation in the classroom for statements such as the latter of these, and Jam Handy gives him little help. The second unit is entitled "Robert se prepare pour l'école", and with a few real garments and a toothbrush or so, no primary schoolteacher would have much difficulty in making his class do some lively miming—even if he were having to think fairly hard about his own French. But the first unit merely introduces the family and its dog, and then continues through "Voici ma tête. Touche ta tête" to "Lève le pied gauche", while the fourth unit has an entire filmstrip about the calendar and seasons, with sentences that are appropriate, but involve no action at all.

The authors' claim that they introduce children to French culture is scarcely substantiated by the almost international nature of the filmstrips. On the other hand a French breakfast in the classroom, complete with coffee and "croissants" seems rather ambitious!

The vocabulary of this course is large in proportion to the sentence-patterns used. If more verbs of action were contained in these patterns, or if more varied use were made of those which do occur, then it would almost certainly be a more lively course to teach.

LINGUAPHONE AND HARTOG, W. G.

Premières Conversations Françaises

1. COMPONENT PARTS OF COURSE
Books: La Famille Delage
Further Practice Book
15 books for Classroom Use
Records: 5 (7 in. 45 r.p.m.)
Filmstrip: 1
Total Cost £10 10 0

Linguaphone Institute,
207, Regent Street,
London, W.1.
(Introductory Audio-Lingual Course for Young Beginners)

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. The course is designed for children beginning "much younger than those who normally start to learn French". As indicated by the title, the aim is to teach conversational French. Reading is taught as being closely linked with the process of laying a sound foundation in oral French, but writing is not stated to be an essential part of the course.

The cultural setting is recognisable as French in the text, the pictures and the filmstrip. Most of the lessons describe the activities of the Delage family who live in a flat in Paris.

"Premières Conversations Françaises" is intended to be used by teachers possessing a full command of French and progressive French teaching methods. "The text is such that a wide variety of questions can be asked and answered." This quotation points to the extension of the lesson under a teacher skilled in the techniques of follow-up work. The general arrangement of the material in the course is conducive to Direct Method teaching. The basis for the active use of French is the question-and-answer process. The system, which takes into account the needs of the individual user as well as those of the class under a teacher, is not designed to provide scope for action by pupils.

3. CONTENT. There are twenty text lessons. The number of teaching periods required for the completion of the course is not stated. This would vary according to the age of commencement, the aptitude of the class, and timetable arrangements.

The text describes the everyday life and activities of the different members of the Delage family, with special emphasis on the two children. They are seen at home, at school, in the street, and on visits and outings.

Though the text as a whole is factual and humourless, the prominence of question-and-answer work gives the skilful teacher an opportunity of infusing some humour into the lessons.

The vocabulary is said to be "carefully selected according to word frequency investigation", without any specific reference. The grammar and syntax occurring in the text are kept simple. The present tense is used throughout the greater part of the course (which in its present form can only be called preliminary), while the immediate future and present perfect tenses are found in the last few lessons. Nearly all the sentences are simple or compound, no complex sentences being included.

4. METHOD. It is recommended that a portion of the record containing the text should be played several times so as to provide the pupils with undistracted listening practice. Later, the same is heard again with pupils following in their books When the new material of the text has been understood and consolidated, the pupils are introduced to the questions and answers. These also are treated only orally first. There is further speaking practice in the form of reproduced questions and answers.

Though the general attitude to the use of the mother tongue is not stated, recourse to English as a means of clarifying the text is implied in instructions such as "Now tell the children what these first eight lines are about as a whole".

There are no exercises.

5. TEXTS. These are the main text, a separate booklet for further practice, and a brochure for the teacher on classroom procedure.

The main text-book consists of narrative passages, starting with a series of separate sentences and working up later to paragraphs. The text of each lesson is followed by questions and answers on it, both being printed to facilitate memorisation. There is a vocabulary at the end of the book.

The booklet for further practice provides parallel dialogues in the first and second persons. This is because the recorded lessons and questions on them are exclusively in the third person. It is stated in the introduction to this complementary booklet that this further

practice should be delayed as long as possible so that the children can first become fully familiar with the material of the recorded texts.

There are no notes in the above-mentioned texts. The language is all French except for the introduction to both books, the page numbers of the main course, and the headings of the booklet for further practice.

Illustrations the size of one third of a page appear above the title of each lesson, in the main course.

6. AUDIO AIDS. The five records of text are an integral part of the course. The material in the text-book, including questions and answers, is fully recorded. The voices heard are those of distinguished teachers and elocutionists. Speed of utterance increases progressively.

7. VISUAL AIDS. There is one single filmstrip of an unusual kind. It devotes two pictures to each of the book lessons, and is intended for revision purposes.

A variety of colours is seen in the frames, the function of which is to enable the pupils to revise and practise within familiar sentence patterns the concrete vocabulary they have gained.

Almost all these frames show people and objects in isolation. The drawings are naturalistic.

8. ACTIVITIES. Games, acting and songs are not part of the course. Rôle-taking is possible with the material in the booklet for further practice. It is stated that children can be encouraged to mime the actions and also to illustrate characters and actions in their notebooks.

9. TESTS. None.

10. GENERAL COMMENT. The approach is a serious one, and in the hands of a skilful French teacher the course can provide a solid foundation.

The teacher using this course will be well-advised not to attempt to force the pace. The vocabulary intake and structural variety found as early as Lesson 2 would normally require preliminary work. The recordings are of the good quality associated with the makers. The French is authentic, but lacks variety and liveliness. Like most systems of its kind, the course leans heavily upon pure memorisation of spoken French, and the supposition that active proficiency will necessarily follow the memorising of questions and answers. Under such conditions, linguistically apt pupils can make great strides, but the mediocre as well as the untalented often fail to make the grade.

It is extremely questionable, on grounds of general interest, whether teaching exclusively in the third person should be allowed to proceed for some time as recommended by the makers. It is, of course, one way of cutting down the total number of structures taught, but has the disadvantage of robbing the young beginner of the satisfying feeling of self-expression. It goes without saying, too, that this approach makes little provision for the action that is necessary for a class of young children (except where the sequential idea is used and action chains become possible, e.g. Lessons 3, 4, 6).

Some of the frames of the single filmstrip are overcrowded with pictures of objects divorced from any situation. In addition, this filmstrip is only used for revision, and does not provide the visual element that is accepted as part of an audio-visual course, where a whole filmstrip accompanies each lesson. The course is, therefore, audio-lingual and not audio-visual in effect.

MALZAC, J.

Frère Jacques

1. COMPONENT PARTS OF COURSE
Book: Teacher's Manual.
Tapes
Sheets of printed figurines for use with flannelgraph
B.E.L.
(Bureau d'Etude et de Liaison pour
l'Enseignement du Français dans le Monde),
Paris. (1963, not yet published.)

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An introductory audio-visual French course in 19 lessons. It is an introduction to spoken French which is being prepared in France for the top two or three classes of English primary schools (age range 8–11). It claims a progression in the different language features which permits only a limited number of difficulties in each lesson.

No statement is made about the anticipated duration of the course. A second part is being tried out experimentally. The teacher must know French. Although the names of the characters are French, there is little to indicate a national setting.

3. CONTENT. With the exception of every fifth lesson which is devoted to revision, each lesson is subdivided into four parts.

(*a*) A short dialogue incorporating new vocabulary and structures.

(*b*) Pronunciation exercises: these are for the most part whole sentences, and each exercise deals with one or more specific sounds without, however, using the practised sound unnaturally often in the same sentence. A system of straight lines—horizontal and vertical—above each sentence is used to indicate the intonation pattern to be employed.

(*c*) Exercises to practise new vocabulary and structure.

(*d*) Language games.

The characters are placed in various domestic situations. The actual environment is usually of less consequence than the things spoken about or the train of thought in the dialogue.

There is evidence of a carefully controlled vocabulary. The course makes a systematic approach to the introduction and practice of sounds, vocabulary and structure. The simple sentence and the present tense are used throughout.

4. METHOD. The four parts of the lesson described in 3 above are treated as follows:
(*a*) The dialogue is intended to be brought to life by the teacher. To achieve this, if he has no recording, he repeats the dialogue several times, placing figurines (supplied with the course) on the flannelgraph at the appropriate time. When this has been adequately demonstrated, there is a stage of speech repetition by the class. Finally the pupils take the parts of the characters.
(*b*) The pronunciation practice is arranged so as to present no special difficulty at the start. This enables the pupils to acquire a correct rhythm and intonation. Throughout the course the teacher is expected to assure a good model of speech by conforming to the intonation patterns prescribed by diagram.
(*c*) The exercises for language consolidation combine question-and-answer work with substitution exercises. The teacher is free to base this upon the flannelgraph or classroom situations.
(*d*) The dialogue is mimed and modified by the pupils prior to the language games described in the teacher's book.

No statement is made as to the authors' attitude to the use of the pupils' mother tongue. The entire organisation of the course implies a direct method approach.

5. TEXTS. Teacher's manual only. This contains a summary of the teaching points, instructions to the teacher, rough sketches for use of flannelgraph and the text of the course; only French is used. A pupil's workbook is planned, but not yet produced and there will eventually be a reader.

6. AUDIO AIDS. Tapes are only an essential part of the Course when the teacher-user's French is unsure. They record speech at a normal speed but leaving gaps for repetition, and are for classroom use. The speakers are adults.

7. VISUAL AIDS. The flannelgraph figurines are white, with thick outlines on a dark blue background. They have to be cut out, but not in detail as any blue surround will not show against dark blue or black flannelgraph. Stylised people and familiar objects (e.g. house, hat, bicycle, etc.) are represented, all of which play a part in the presentation of the course.

8. ACTIVITIES. There are games but no songs.

9. TESTS. None.

10. GENERAL COMMENT. Though a final assessment of "Frère Jacques" can only be made when there is more evidence of how it works in practice, an interesting contribution to language teaching methods is made.

"Frère Jacques" has the merit of using aids that are already familiar to the primary school teacher without creating any of the problems associated with mechanical aids. (The tape is only necessary when the teacher's own French is unsure.) Though the severe limitation of structure used in the first half of Part I may be the subject of criticism, the course provides clear evidence of being based on linguistic research.

For the purpose of enabling the pupils to use French actively, the authors attach more importance to the substitution idea than the mere memorising of repeated French. Perhaps their main achievement lies in the organisation of follow-up exercises for the teacher.

Flannelgraph, the subject of considerable interest, is promising as an aid to French teaching at the primary stage. Its potentiality for creating activity in the language classroom is beginning to be realised. This feature of "Frère Jacques" may well appeal to the teacher more strongly than the rigorous approach to French structures contained in the course. At the same time, the course is methodically prepared. It acts as a challenge to the enthusiastic teacher to equip himself both linguistically and methodologically so that his personal teaching, rather than his aids, can become the decisive factor.

Two disadvantages of this course in its present form are the lack of colour in the visual presentation, and the complexity of movement which is at times required to dispose the figurines correctly on the flannelgraph.

MAUGER, G. and GOUGENHEIM, G.

Le Français Elémentaire

1.	COMPONENT PARTS OF COURSE	
	Student's Books:	
	Débutants—1er livret	Francs 4,00
	Débutants—2e livret	4,00
	Teacher's Books (author A. St. Georges):	
	1er livret	7,50
	2e livret	7,50
	Record Album-booklets:	
	1er livret (10 records: 7 in. 33⅓ r.p.m.)	22,85
	2e livret (10 records: 7 in. 33⅓ r.p.m.)	22,85
	Wall Pictures: 12 double-sided (30 in. x 22 in.— Editions Rossignol)	95,80
	Total Cost:	Francs 164,50
	Hachette, Paris, 1961–62.	
	(4 Year Audio-Lingual Course.)	

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. This course is intended for young pupils learning French as a foreign language in any part of the world, though reference is made in the Teacher's Book to the practice in the primary schools of Cambodia. In South-East Asia the general practice is to start school instruction in non-native languages in Standard 3 at the age of eight plus.

The type of teacher the authors have particularly in mind is the one that has not had the advantage of "formation pédagogique". Directions as to teaching method, however, pre-suppose that the teacher is fluent in the French language.

The authors state that in the Cambodian primary school each period lasts an hour, and that three or four of these are required

for the completion of a textual lesson. Under such conditions the two parts of the course can be completed well within the primary span. Against the background of a British primary school, however, a realistic calculation would show four or five half-hour periods a week. In this case the material would appear to be sufficient to cover the needs of the age group 8 to 13.

This would raise the question of the suitability of Part 2 for children of secondary age.

The aim of the course is to provide a balanced approach to the four language skills of understanding, speaking, reading and writing. A feature that needs to be understood is the introduction of writing from the beginning of the course. Most authorities (including the authors themselves) are well aware of the advantages of laying an oral foundation before the skills of reading and writing are introduced. But those with experience of the educational problems of S.E. Asia will be aware that special difficulties over the mechanics of writing make it inadvisable to delay the introduction of this skill.

The cultural setting is that of metropolitan France. In the textbooks (apart from what is betrayed by illustrations) the authors preserve a certain degree of cultural neutrality, and the more characteristic features of French civilisation are taught through wall pictures. At the same time it is realised that young learners of a foreign language need some reference to their own environment. Teachers in Cambodia, therefore, are encouraged to exemplify their language teaching in a local setting and to draw parallels between the two cultures. The same would apply in other countries.

3. CONTENT. The two books for the pupils contain 38 lessons each, and revision exercises appear after each four lessons. A textual lesson is expected to require three or four hours' teaching. It is printed on exactly two pages of the book, so that the entire lesson is in view. Early lessons are devoted to the steady expansion of basic vocabulary to the point where dialogues and short narrative passages can begin. Each lesson then takes on a familiar pattern consisting of illustrated text (dialogue or narrative), grammar summary, sentence patterns for structural practice and an illustrated exercise in which blank spaces have to be filled in. A special mark is used to indicate any part of the lesson which is to be found recorded on the discs which accompany the course.

   The narrative and dialogue centre upon the everyday lives of children and grown-ups. The pictures are cleverly drawn and contain the sort of detail that young children appreciate. They infuse a humorous element into the course, which is necessary as the texts are mainly designed to introduce the necessary language features rather than to provide exciting material.

The revision sections occurring after each four completed textual lessons serve to consolidate the vocabulary, grammar and structures learnt in them. They also contain novel features including (*a*) figures with dotted outlines which can be traced from the text-book into the pupil's exercise book to illustrate the meaning of written words or sentences, and (*b*) a page or more of photographs to be used as the basis of oral or written composition.

The ground covered in vocabulary, grammar and sentence construction is that of *Le Français Fondamental* (premier degré). This consists of 1,445 words and correspondingly simple grammar and structure found by official investigation to be most frequent and useful in colloquial French. All important tenses are used, Book I containing the present, future, perfect and imperfect, and Book II adding conditional, past perfect, future perfect and present subjunctive.

4. METHOD. The method described in the instructions by A. Saint-Georges is that used in the circumstances of Cambodia. Each of the three or four hour periods required for the completion of a textual lesson is divided into four parts, and there is some variety of procedure. Items for each lesson part include: revision work on previous lesson: treatment of new items of vocabulary (presented orally first); reading what has been explained orally; inductive approach to grammatical rules; grammar and vocabulary entries in pupil's notebook; analytic study to discover the "bones" of a French structure; language practice with the structure on the lines of substitution exercises. Homework is also provided for.

To guide the uninitiated teacher there are detailed notes for the conduct of every textual lesson.

The teacher is instructed to use the Direct Method at all times and not to allow himself or the pupils any form of compromise.

5. TEXTS. The two books for the pupils are copiously illustrated by black-and-white strip-type sketches.

The small size of the print seems to be the direct consequence of the multiplicity of illustrations. With regard to the apparent crowding of the pages and amount of material in each book, the authors have probably kept in mind the requirements of Cambodia, namely, a complete course at the lowest possible price.

The large Teacher's Book contains an introduction of 12 pages on the general methods to be used, and no fault can be found with the statements of principle made here. The detailed notes on the treatment of each textual lesson give the impression that, if there are no problems other than language teaching ones, any conscientious person possessing fluent French can turn himself into an efficient instructor.

6. AUDIO AIDS. Double-sided records, made of white plastic, are supplied in albums. Each record is undetachable from the album. To play one, the entire album has to be folded back and placed flat on the turn-table. In general, the text of the lesson is recorded simply for listening practice, whereas the French structures are provided with spaces for repetition. There is variety in the voices used, and a display of contrasts.

7. VISUAL AIDS. The course is accompanied by twenty-four wall pictures. These are meant to make pupils familar with the most characteristic features of modern France. Among other things this is found to facilitate the approach to French literature, with which pupils will be concerned in the next stage of education. They are published by Éditions Rossignol at Montmorillon.

8. ACTIVITIES. The book of instructions contains suggestions for games and for competitions based upon the material of the course.

9. TESTS. The testing of progress is left to the convenience of the teacher.

10. GENERAL COMMENT. There is no doubt that this course is scientifically prepared and that the authors provide an all-round approach to the language skills. They accept the fact that becoming proficient in a foreign language is a somewhat exacting process. Part II needs to be supplemented by a reader to provide the story element somewhat lacking in the text. On the whole, though "Le Français Elementaire" is in spirit slightly outside the present trend of French teaching in British primary schools, there are circumstances in which it may provide a useful alternative to courses more widely used in this country.

MODERN LANGUAGE PROJECT,
BOSTON, MASSACHUSETTS.

Parlons Français

1. COMPONENT PARTS OF COURSE

First Year

Materials for the Pupil

Films:				
60 (16 mm. with soundtrack)	£36	10	0	each
or				
60 (8 mm. with soundtrack)	25	10	0	each
Record Booklets:				
40 (7 in. 33⅓ r.p.m.) in 8 booklets of 5 (13*s.* 2*d.* per booklet) Per set:	5	5	0	
Activity Book		10	6	

Materials for the Teacher

Records:				
10 (10 in. 33⅓ r.p.m.) in 2 booklets of 5 (18*s.* 9*d.* per booklet) Per set:	1	17	6	
Activity Book (with record):				
Book only		12	6	
Record only		2	1	
Teacher's Guides: Parts 1 and 2		7	6	each
Adminstrator's Handbook		3	0	
Total Cost from	£1538	13	1	

Second Year: now also available.
(Introductory Audio-Visual Course for American Elementary Schools.)

Heath de Rochemont Corporation,
16, Arlington Street,
Boston, Massachusetts.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An introductory audio-visual course for primary school children. It was originally devised for use in American elementary schools, starting in Grade 4. This corresponds to Class 3 of the English junior school (average age 9 plus). It has also been used successfully in Leeds with children within the 10 to 12 age range.

The aim is to teach the children to understand French when it is spoken and to speak it themselves. This description applies to Part I, in which no attempt is made to introduce reading or writing. The course is designed for inexperienced teachers of French though the condition is laid down in the Administrator's Handbook that teachers should prepare themselves conscientiously. The background shown in the films is French.

3. CONTENT. The scenes presented are familiar to children, and the interests of both boys and girls are taken into account. Live actors figure in some scenes, puppets in others and at times the two are seen together. The course for the first year includes such topics as: greetings, manipulation of number, age, time by the clock, the weather, parts of the body and ailments. The second year extends the themes in a manner calculated to suit the 10-year-old pupils. At this stage the puppets are no longer included.

The dialogue is arranged so as to incorporate new vocabulary and grammatical features. Though the basis of vocabulary selection is not stated, words and phrases taught are relevant to the experience and interest of the modern child. There is a regular rate at which new expressions are introduced into the text. Although provision is made for a balanced intake of structures, there is no evidence of a progression from simple to more complicated forms. In the first year Parlons Français concentrates on the present tense of commonly used verbs. The perfect tense with "avoir" also appears. The actual verb-forms used are those that meet the needs of a particular situation. No attempt is made to cover all possible forms of the present tense of a given verb.

4. METHOD. The teacher is to arrange two audio-visual sessions each week with "film days" and "follow-up" days alternating. In the audio-visual sessions, scenes featuring the live actors or puppets are shown, and the accompanying sound track provides listening practice for the class. Then the dialogue used is said phrase by phrase by Mme. Slack. Each phrase is clearly enunciated several times in differing degrees of loudness for repetition by the class. The class teacher is expected to conduct these repetitions. The whole scene is finally presented again.

The "follow-up" periods are intended to average fifteen to twenty

minutes. The "Student Practice and Drill Recordings" and the Children's Activity Books are intended to provide the unpractised teacher with ready-made follow-up material for teachers who need it.

The attitude of the makers to the use of English during the lesson can be judged from the fact that Mme. Slack resorts to English only for an occasional introduction or explanation.

5. TEXTS. *The Children's Activity Book* (based on the film and the recorded lessons), provides material for oral exercises, games, demonstrations, and activities in the classroom. This material consists of pictures without any written French. The *Teacher's Edition of the Children's Activity Book* reproduces the pictures in the Children's Activity Book, and gives material and suggestions for the follow-up lessons. The *Teacher's Film Guide* is in the form of two books which give a detailed summary of the material in each film lesson. They also contain advice as to how both audio-visual and follow-up lessons should be conducted. Further advice on the presentation of material and the conduct of lessons is given in the Administrator's Handbook.

6. AUDIO AIDS. The sixty *Film Lessons* have a sound track. Each has a running time of fifteen minutes.

The *Practice and Drill Records* are long-playing records designed for use in follow-up lessons. They contain all the language material of the course (including songs), with spaces for class repetition. They have hitherto been presented bound in eight booklets containing five discs, but are now available separately.

The *Teacher Practice and Drill Recordings* are a set of ten long-playing records which enable the teacher to hear and practise the language content of the course.

7. VISUAL AIDS. The sixty *Film Lessons* are in colour and available in either 16 mm. or 8 mm. form.

The eight *Films for the Use of the Teacher* are lettered from A to H. They include an introduction to the course, information on the conducting of "follow-up" lessons, pronunciation films, classroom expressions, review of course content, and the incidental use of French throughout the day.

8. ACTIVITIES. Games and songs are included.

9. TESTS. There are oral comprehension tests for each year.

10. GENERAL COMMENT. The success of Parlons Français owes much to the presence of Mme. Slack, a gifted teacher and a lively personality, and of other actors. These add a life and movement to the lessons which cartoon figures, still pictures and disembodied voices cannot give. They enable the children not only to hear the correct pronunciation and intonation, but also to see lip-formation, facial expression and gesture which they copy unconsciously. In addition the model of speech which they imitate is a good one. To these attractions should be added the beautiful colours and technical excellence of the films. The course is particularly helpful to the inexperienced teacher of French, provided that he or she is given the time in the initial stages adequately to prepare the material to be presented to the children, and to use the course components specially provided as a guide for the teacher.

However attractive the course may be, it introduces a new form of teaching which is not without its dangerous side. There is, for example, a danger that if Parlons Français were to become the normal approach, the teacher might be reduced to a minor rôle. The makers of this course are aware of this danger and constantly emphasize the importance of the rôle of the teacher. They are also conscious of the need for special training for teachers using their method. To this end they have been making efforts to arrange for such training to be available. Without this provision the foundation of the children's French would be inadequately safeguarded.

The price of Parlons Français is undoubtedly high, but the course might possibly be shared by a number of schools in a given area. The film lessons are separate units and, once shown, can be passed on to a neighbouring school. Only records, film guides, and activity books, the least expensive parts of the course, need be retained by the individual schools.

PATTERSON, F. H.

Mes Premières Leçons de Français

1. COMPONENT PARTS OF COURSE

Children's book (8 in. x 11 in.)	£ 13 6
Teacher's Manual and Key (6 in. x 8¾ in.)	8 6
Records: 4 (12 in. 33⅓ r.p.m.)	6 0 0
Total Cost	£7 2 0

D. C. Heath & Co., Boston, 1960.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An audio-visual vocabulary building course for American beginners aged 9–13. It has recorded oral work for repetition with a children's printed text, as well as many outline-drawings for colouring. These, however, are for use only after the first ten lessons, for the oral conducting of which, the teacher is given detailed written instructions without any aid from recordings. Daily lessons of 20 to 30 minutes are recommended, though the duration of the course is unstated. It has been prepared for both expert and unpractised French teachers. The setting of the course is American.

3. CONTENT. There are about thirty unnumbered teaching units which need not be taught in their existing sequence. A great variety of themes includes home-life, school, the geography of France, animals, seasons and outings. There are lessons with grammatical titles, fables, rhymes and songs together with illustrations in black outline on nearly every page. The children's book ends with four playlets, which are not recorded and whose translation is in the Teacher's Manual.

Each "lesson" has several parts, the composition of which varies. An early one may have an illustrated noun-vocabulary (each item appearing in a complete sentence), then several sentences to illustrate a grammatical point, and finally useful expressions and a song.

A later one may begin with statements or questions about a meal (whose components are illustrated) and finish with tongue-twisters. Answers to questions are usually to be found in the recorded text.

An attempt is made at the beginning of the course to illustrate sounds and intonation graphically. The course has a large vocabulary, but no explanation has been given of the basis of vocabulary selection. Functional grammar is provided through the practice of speech patterns which are apparently chosen to fit the situational plan of the course. Grammatical analysis too is recommended for use at times.

Some lessons are culturally informative about France, but money values are out of date. Comparisons are made between French and American customs (e.g. food eaten for breakfast), and an attempt is made to add French local colour to some of the drawings (e.g. a boy in clogs and a man with a béret).

4. METHOD. Apart from the initial 10 oral lessons, the substance of the course is presented on records which leave spaces for imitation. The following teaching procedure is recommended:
   1. Play and listen.
   2. Play and follow text.
   3. Play and repeat aloud whilst watching text.
   4. Play and repeat aloud without watching text.

   In the preface to the Teacher's Manual, the author says, "the recordings can be used to best advantage *after* the pupils have had some experience with the printed text".

   For follow-up work the author says, "It is desirable that a pupil memorise parts of the French text . . . then he will be able to recall phrases for conversational use without consciously thinking in English".

   The teacher is told to "make constant use of the questionnaires that follow most of the lessons. Vary the questions by introducing new vocabulary into the old patterns and before long, there will be real thinking in French, not a mere parroting of phrases heard or read". If the teacher wishes, written work may be based on these. Frequent recapitulations of previously learnt work is recommended.

   Early in the course the teacher is told not to be afraid to use English now and then. In connexion with the teaching of meaning, the following statement is made: "Once the meaning of the text is clearly fixed in the minds of the children, the use of English can be eliminated and the work proceed in French. . . ."

5. TEXTS. The Children's Book consists of numerous outline drawings, the text of the recorded "lessons", songs, four playlets and an end-vocabulary. Almost every noun is illustrated.

   Poems and songs feature in this text.

There are a few textual notes at the beginning, in English; but thereafter the text and illustrations together are designed to be self-explanatory. The Children's Book has no index.

The Teacher's Manual and Key has translations of the French in the course. Its preface describes the author's approach and the methods used, and then the latter are expanded in detail in the body of the book as instructions for class procedure. There is considerable comment on the language-teaching situation in general, as well as on classroom organisation and management. There is a list of French children's names.

This manual is photo-copied typescript which has been reduced in size.

6. AUDIO AIDS. The four records are an essential part of the course; they are of the French speech and songs which appear in the Children's Book, excluding the four playlets. The speakers are a native Frenchman and Frenchwoman who talk at normal speed and who also take the parts of children. The singer is a woman.

7. VISUAL AIDS. These are the illustrations in the Children's Book. They are of scenes, people and objects, in black outlines. (See paragraph 5. TEXTS.)

8. ACTIVITIES. No apparatus is supplied. The teacher is advised to make a bulletin board and a bookrack. Rhymes, songs and games are features of the course.

9. TESTS. None.

10. GENERAL COMMENTS. The Children's Book is large and the material is well presented and generously illustrated. This material has the great virtue of preserving a sense of continuity, thus avoiding at every point the disadvantages of disconnected sentences. Full use is made of the question and answer process, which is recognised as being a most reliable and economical means of promoting proficiency in spoken French. It is doubtful whether a teacher who is assumed to have a pronunciation which can set a high standard for the pupils to follow will need to make use of the extensive translations found in the Key.

In one or two respects the author departs unnecessarily from Direct Method principles. Directions for the conducting of the preliminary oral lessons recommend the oral translation by the teacher of the simplest remarks made. It is also stated that recordings should be used after the pupils have had some experience with the corresponding printed text, a process which allows pupils to form their

first impressions of pronunciation under the misleading influence of print.

The illustrations often seem to derive their inspiration from commercial art forms and may for this reason fail to appeal to many primary school teachers. Moreover the print in the Teacher's Manual is small, and the Children's Book is expensive by British standards.

On the whole, the author can be considered to have achieved her aim. The extensive assistance in the Key brings "Mes Premières Leçons de Français" within the range of the unpractised French teacher, while the presentation of the material in the Children's Book leaves the expert free to adopt a variety of approaches. Though the course has been described as audio-visual, it is audio-lingual in effect, since there are no visual aids other than the illustrations in the Children's Book.

PILLET, R. T.

En Classe

1. COMPONENT PARTS OF COURSE
Teacher's Manual
Filmstrips: 20 (35 mm.)
Records: 10 (12 in. 33⅓ r.p.m.)
Teacher's Record: (12 in. 33⅓ r.p.m., single-sided)
Sound films: 2 (16 mm.)
Total Cost £128 14 2

Coronet Films, Chicago, 1961.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. A one-year introductory audio-visual course for American 9-year-olds, which, it is claimed, could alternatively be used as supplementary French teaching material for older children. It has oral work only, in twenty units. The author suggests that ten periods of 15 to 18 minutes should be spent on each unit, which implies daily lessons. There is a special Teacher's Record for reference purposes, and two of the units are described as "floating" since they are for Christmas and birthdays. The cultural setting is American.

(Two 16 mm. sound films are sold with the course, but are not part of it. These are "La Famille Travaille Ensemble" (11 minutes) and "La Ferme—les petits animaux" (11 minutes): both are labelled as suitable for Junior/Senior High Schools, or age-range 11–17 years.)

The author states that to a specialist teacher this course is a teaching aid, whereas a non-specialist could use it as the core of French instruction. Its effective use, however, is said to depend on the teacher knowing some French himself.

3. CONTENT. Eighteen of the twenty units are related to the classroom situation. Each unit is set in a doll's classroom, with the exception of a Christmas Nativity scene. Themes include: greetings, classroom objects, colours, numbers, actions of the moment, habitual actions,

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days, seasons and months. Each unit is in several parts (described under VISUAL AIDS and AUDIO AIDS below.) Unless the French can be understood from similar material previously learnt, translations precede each utterance.

It is claimed that less than 400 words are included in the year's course, and only a small number appear in each unit. Choice of vocabulary is largely dependent on the classroom situation. The sentence patterns used are described as "simple, declarative and interrogative phrases in the affirmative and negative, and positive commands". "Verb forms are generally limited to the first person singular and the second person plural." The entire course is within the framework of the present tense and the simple sentence.

4. METHOD. It is intended that the recorded presentation of the course and "live" follow-ups should each take half the available teaching time. Each unit is to last a fortnight on an average, but the teacher is advised to make slower progress rather than faster, without allowing a tedious pace to set in. Days 1 and 2 are audio-visual; days 3 to 5 combine audio-visual session with live follow-up. Days 6 to 9 are spent almost exclusively on live follow-up; the tenth day is the final audio-visual session. Listening to the French and repeating it fill the greater part of the audio-visual sessions. For this activity the teacher should lead the class response in the pauses during early sessions, but should only join in when the pace lags or the volume is low in later ones. During projections the teacher should encourage the apparently timid pupils. Errors are to be corrected as they occur.

A regular scheduled follow-up is recommended rather than the practice of indulging in short snatches of French throughout the day. The teacher is advised to proceed from choral responses already made to group and individual responses. Dialogue should be acted wherever possible. In general the teacher should make use of objects associated with France and blackboard sketches. Mime, drawing and games are mentioned as further follow-up activities.

The construction of the course implies some use of English.

5. TEXTS. The only text is the Teacher's Manual, which is divided into six sections:

1. Description of the course.
2. Complete text of units, including translations.
3. Vocabulary.
4. Bibliography.
5. Text of Teacher's Special Record.
6. Means of Evaluation, with a sample comprehension test.

In the text of the Teacher's Special Record, there is a list of nearly 100 French Christian names, followed by rhymes and songs which are translated. The songs are also paraphrased.

6. AUDIO AIDS. Each of the parts that go to make up a unit appears as a separate band on the record. There are five or six of these parts and they fill one side of an L.P. record. The last two parts consist of number practice and a song, or part of a song, and both have appropriate filmstrip frames. "The recorded voices were carefully selected to provide a range of variation as to timbre, speech habits and geography areas: Paris, Lyons, Geneva." Each sentence is spoken slowly, and said twice with spaces for repetition.

7. VISUAL AIDS. A special frame in the filmstrip is used to mark the beginning of a new part. Except for the Christmas Nativity scene the filmstrips are photographs of dolls in a classroom. Apart from those for the two "floating units", each ends with several frames of numbers, and one coloured picture to illustrate a song.

8. ACTIVITIES. Suggestions are given in the teacher's manual for miming, drawing, group games, telling the time, singing, etc.

9. TESTS. A method of measuring progress made is described in Section 6 of the Teacher's Manual. Objects or pictures are used to stimulate oral responses. Correctness is judged according to the items supplied in the answer and on the fluency shown.

10. GENERAL COMMENTS. A study of this course reveals a number of grounds for criticism. In the first place, a course designed for 9-year-olds can hardly be described as suitable for older children as well. The latter are quick to detect what is childish in a course, and their interests and stage of development cannot be ignored.

The use of an English translation before most of the French sentences is an unattractive feature. Audio-visual methods of language teaching, now well on their way to being regarded as synonymous with "modern methods", were developed to replace the conventional translation methods which have in the past plagued the teaching of this subject in many countries. Yet here is a course which openly translates its French sentences without even taking refuge in the common practice of "giving the gist in English". The interlarding of English and French sentences is even more undesirable than the practice of providing an English introduction before the French has begun.

Equally unfortunate is the use of the filmstrip medium to illustrate for the most part what is in the classroom. A teacher can achieve more by using classroom objects themselves than by having the same objects depicted by mechanical means. Other systems avoid this by transporting the pupils in imagination outside the classroom, and those based upon the child's environment usually take the precau-

tion of providing an interesting story element and humorous touches.

In the recorded French there is no complete model of sentences that have been divided up for repetition.

The inclusion of songs and other incidental features is a very wise step on the part of the makers, and the course is attractively packed and presented. On the whole, however, it is a disappointing system.

S. V. E. (SOCIETY FOR VISUAL EDUCATION INC.)

Elementary French for Young Americans (A189a)

1. COMPONENT PARTS OF COURSE
Pamphlet Reading Script and Utilisation Guide
(4½ in. x 6 in.)
Filmstrips: 6
Records: 3 (12 in. 33⅓ r.p.m.)
Total Cost £16 9 6

S.V.E. Inc.,
1345, Diversey Parkway,
Chicago, 14,
Illinois, U.S.A.

2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. An American audio-visual course intended for 8–11-year-old beginners, but which is claimed to be of use throughout both Elementary Schools and Junior High Schools in the United States (age range 6–14). The Teacher must speak French and be able to vary the course material for oral follow-up practice. The duration of the course is unstated.

Though French names are used, the majority of the filmstrip frames are of generalised Western people and scenes; the authors seem to have aimed at cultural neutrality. They assume that French cultural information will be taught separately from the course, though probably in French Lessons.

The component sound-and-picture units of this course are referred to throughout by the makers' name for them, "The filmstrips".

3. CONTENT. The course is centred on the lives of Madeleine and Pierre, pupils of elementary school age who attend the Ecole Centrale. The themes are all familiar to children and include the classroom, Pierre's house, Pierre's family and a birthday party.

The basis of vocabulary is not stated, though the Utilisation Guide mentions 320 useful phrases spoken by four native speakers. The words and phrases used appear to be those required for the particular scenes chosen, and are introduced at a regular rate and, except at the beginning, in whole sentences.

As regards general structure, the authors claim that the "filmstrips" increase gradually in difficulty. It is apparent that the units for class repetition do get progressively more difficult, starting with "le garçon" and "la fille" and rapidly increasing to whole sentences. Some limitation of grammar and sentence types used in the course can be seen.

4. METHOD. The "filmstrips" are to be used in correct sequence. The filmstrip and the accompanying record should be presented together for listening practice. Next follows spaced repetition of the French by the class. The teacher is to insist on correct pronunciation in the early stages of instruction, as "otherwise students form bad language habits". Afterwards the film or the records can profitably be used alone. The rate of progress, like the pace of speech, is to be slow but sure. In the words of the authors, "Each unit within each filmstrip should be learnt thoroughly before proceeding to the next one". The authors claim to have deliberately tried to teach by contrast and comparison, e.g. "Pierre est grand, Madeleine est petite". This would appear to facilitate the classroom demonstration of teaching points.

Follow-up work is to consist of oral practice of the lesson material, both with and without its recordings. The teacher is to use variations of known speech patterns for questions and answers.

Although a translation of the text for the benefit of the teacher appears throughout the Reading Script, it is stipulated that French only should be spoken in class.

5. TEXTS. The only text is the small pamphlet entitled "Reading Script and Utilisation Guide". It has notes and instructions in English for the teacher, as well as both French and English versions of all the recorded French of the course. The words of the songs are also given together with translations. For "Sur le Pont d'Avignon", there are in addition suggestions for accompanying gesture and action. Hints are given as to how to secure the accompanying action in a class that is not mixed.

6. AUDIO AIDS. The three records contain the substance of the course in French speech and songs. They have an average running time of about 18 minutes each side. There are four voices, and every word or group of words is repeated slowly with spaces for repetition. Sentences are said whole, and there may be one or two to each frame. A note sounds for moving on the "filmstrip".

7. VISUAL AIDS. The six filmstrips have about forty pictures each, and are usually divided into four units. The last of these units is for revision of the other three, and also has a song. Captions appear rarely, but the words of the songs have frames to themselves.

The pictures are either coloured stylised drawings of people and familiar objects against a plain or simple background, or scenes of various kinds. Apart from a few pictures (e.g., French bread), the filmstrips seem to be aimed at cultural neutrality, but inevitably reveal American characteristics. Some of the detail of the drawings is funny, and the characters all wear cheerful expressions.

8. ACTIVITIES. The songs have been mentioned above in 5. TEXTS.

9. TESTS. None.

10. GENERAL COMMENT. The authors of this course have appreciated the need for variety and humour in material for teaching young children, and have succeeded in some measure in introducing both. The cheerful expressions on the faces of the characters may at times border upon the stereotype, but there is no doubt that the net effect on the viewer is a pleasant one. The story element, so necessary in courses depicting the everyday life of children, has not been forgotten. It serves the purpose of making the second half of the course attractive to young learners. The authors are also aware of the importance of a good standard of pronunciation by children from the start. They do not believe that faulty pronunciation can be left to right itself in due course but urge the teacher to insist on correctness.

The makers have clearly been faced with a problem in the first half of the course, before the story element can be introduced. In order to build a foundation of simple French, they have produced "filmstrips" showing boys and girls, pencils, books and the teacher, etc. Yet it seems a pity to reduce children to a state of immobility to view pictures of these things, when the real persons and objects are to hand in any classroom. Without mechanical aids, more effective teaching and a greater degree of physical activity in the classroom can take place at this initial stage.

S.V.E. avoids the dangers of dividing up sentences for class repetition, and makes use of four different voices. Only one of the voices, however, seems to be that of a metropolitan French speaker, and her sentences are spoken so slowly that the intonation ceases to be colloquial.

The linguistic aims of "Elementary French for Young Americans" are not always clear. The course, for example, is claimed to be an oral one, yet the full text of seven songs is written on filmstrip frames "in order to ensure complete understanding". At the same time, there is no doubt that the brightness of the second half of the course will appeal to children.

TAVOR AIDS (KAMENEFF, V.)

Tavor French Course

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1. COMPONENT PARTS OF COURSE

First Year, 1st Term:

Books: Teacher's Book
Pupils' Booklet
Filmstrips: 11
Tapes: 6 (7 in., 7½ i.p.s.) (plus one review tape)
Total Cost: £60 0 0

First Year, 2nd Term:

Books: Teacher's Book
Pupils' Booklet
Filmstrips: 10
Tapes: 5 (7 in. 7½ i.p.s.) (plus one review tape)
Total Cost £60 0 0

Tavor Aids, Inc., London (distributed by the Educational Foundation for Visual Aids, Ltd., 33, Queen Anne Street, London, W.1.)

1st Term: 1962 revised. 2nd Term: 1961.
(Preliminary Audio-Visual Course.)

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2. GENERAL DESCRIPTION OF COURSE AND ITS AIMS. Having several years before created an audio-visual course designed for use by the personnel of S.H.A.P.E. in France, the author, assisted by an American colleague, adapted his course for school use in 1955. The system is intended by its makers for non-French children within the age range of 9 to 13. It may be used to supplement the first stage of an existing course or as a preliminary course by itself. Though basically an oral approach, Tavor also provides for the optional introduction of reading and writing.

Each term's work is based upon ten lesson units, each of which is intended to be completed in a week. For each lesson unit, projection sessions totalling one hour a week, and teacher sessions totalling two to three hours a week are prescribed (i.e. where Tavor is used as a complete preliminary course, and where the spoken language only is taught). A greater allocation of time is made when the skills of reading and writing are also taught. The projection sessions are half-hour periods, but the duration and number of the teacher sessions is left to the individual school.

The Tavor system is intended for use by the professional foreign language teacher, the introduction containing a section aimed at persuading him or her to accept the novelty of audio-visual methods.

3. CONTENT. Each lesson unit for completion within a week is made up of four parts. 1 : The English introduction. 2 : The French corresponding to 1. 3 : French dialogue units for repetition in spaces provided. 4 : Questions for pupils to answer. Items 1, 2 and 3 are intended for the first projection session, and items 2, 3 and 4 for the second.

The new material of each lesson unit appears in the form of a series of self-contained conversational exchanges between two persons. This permits many changes of speaker and voice, speakers of all ages and both sexes being included. In the first term's work, the conversational exchanges are intended to enable the foreign visitor to France to provide for his essential needs in public situations. The second term's work continues the theme, becoming more general and broadening the basis of conversation.

The vocabulary of Tavor is limited, and additional vocabulary of an optional nature is suggested in the Teacher's Book. The grammatical mechanisms used are those required for the situations chosen. A general progression, however, is claimed.

Humorous relief does not figure very prominently in the course. The setting is in France, and there are glimpses of French history and civilisation in the form of comment occurring at intervals in the dialogues and made by an unseen speaker.

4. METHOD. Whilst being encouraged to use French as much as possible, the teacher is permitted to make occasional explanations in the pupils' mother tongue. At the same time he is cautioned against any translation of Tavor sentences or individual words taken out of a context. The lessons can be used as a stimulus to children's activities in so far as the dialogues (and others modelled on them) can be learnt and acted by the pupils.

As mentioned in 2 above, the Tavor may be used as a purely oral course, or one that provides for the teaching of reading and writing in addition ("balanced approach"). Special directions are given for

those who wish to introduce the additional skills, and a Pupils' Book is provided.

The weekly cycle is begun with a half-hour projection session, at which items 1, 2 and 3 above are given. This involves listening practice and repetition of French. The teacher is not intended to interrupt or stop the machines.

This is followed by teacher sessions totalling one hour's time, at which the aim is to consolidate the new language feature of the projection session. Among other things it is recommended that the film alone should be shown, one frame at a time, so that the class or individuals can supply the accompanying dialogue from memory. The teacher now has an opportunity to correct faulty pronunciation. The class is also prepared for the question-and-answer work of the second audio-visual lesson.

Next comes the second projection session, at which items 2, 3 and 4 above just fill the half-hour. The English introduction is cut out, so that the class listens to French, repeats French and answers French questions. As in projection lesson 1, the makers recommend no interruption.

The teacher sessions (totalling one to two hours' time) that follow the second projection are intended for the extension of the lesson. Among the various forms that this can take, sentence pattern drill is recommended, and helpful information appears in the Teachers' Book. Supplementary optional work is also suggested.

5. TEXTS. The Pupils' Book is only used in the "balanced approach", i.e. where reading and writing are taught in addition. This is not a reproduction of the text of the tape, but a selected number of dialogue sentences made up from the vocabulary and structures introduced by the tape. There are no notes and the language is all French. There are no illustrations.

   The Teacher's Book contains many suggestions for follow-up work with emphasis on additional vocabulary (optional), structures for practice, and general principles.

6. AUDIO AIDS. These are a series of large double-sided tapes. The text of each lesson is divided into the sections described in CONTENT above. The French is said twice for listening practice and three times for spaced repetition. A bleep signal informs the teacher when to turn to a new frame, and a series of notes announce the comment of the unseen speaker. The speakers are all of French nationality and there are "practically no concessions to speed". Fifteen to twenty voices are used with normal rhythm and intonation.

7. VISUAL AIDS. The filmstrip frames are coloured cartoons which make some use of the pin-figure idea. For sections 1 to 3 the same series

of frames occurs three times over. Though the teacher is spared the process of constant rewinding, the total length of the filmstrip makes it rather unwieldy. Figures and objects are always shown in a definite setting. They never appear as isolated objects on the screen.

8. ACTIVITIES. The main possibility here is rôle-taking, which rests with the initiative of the teacher in the teacher sessions. Games and songs are not part of the course.

9. TESTS. No tests are mentioned in the list of course materials.

10. GENERAL COMMENT. Tavor should be used with children who are within the age range specified (i.e. 9 to 13 or average age 11), preferably with some prospect of going to France. Success with the course depends on the prescribed amount of time being available. If too little time is devoted to Tavor, the slow progress is admitted by the makers to blunt the powers of assimilation of the pupils. This presents a major problem at the primary school level. Experiments to date seem to show that Tavor is more suited to the circumstances of secondary school teaching and even there some adaptation may prove advisable. Children of 9 or 10 can benefit from Tavor if the follow-up work is well organised. This demands considerable initiative on the part of the teacher.

Whilst admitting that the repetition section, with its divided French sentences said three times over, becomes rather unending and remorseless, Tavor users are in agreement over the excellent quality and clarity of the French spoken. The visuals too have an attraction. Some uneasiness, however, is felt over the apparent absence of a methodical approach to the structural and grammatical features of French. At the end of the lengthy Tavor preface the question "Y a-t-il une progression dans votre méthode?" is posed. On grounds of space, however, it is not directly answered, and a parable is substituted by way of analogy. The researcher and the user are not able to discern a progression, and can only conclude that reliance is placed on the power of auditory memory in association with situation and what can be achieved in follow-up work.

It is evident that the system would be most successful in the conditions with which the makers were originally concerned, i.e. where pupils were already on French soil and had opportunities for hearing and using the same language daily in real-life situations. Where these advantages do not apply, though dramatisation is possible, pupils are more likely to suffer loss of interest through the absence of a continuous story in the lesson material.